

*Aliyeva Narmina,
Ph. D. Student*

*National Museum of Azerbaijan Literature named after Nizami Ganjavi
Azerbaijan National Academy of Sciences*

THE CONCEPT OF DIVINE LOVE IN THE CREATION ACTIVITY OF HASIM BEY SAGIB

Summary. The article deals primarily with the reflection of Sufi philosophy in the creativity of Hashim bey Sagib. Almost all the poems of the poet are found in symbols of the Sufi philosophy which have religious and philosophical character. At this point, the philosophy of love is especially vivid. As we know, this love is not temporal, it is divine love. In Sufism, love is the path to the Divine, and the last stage is the point of wisdom, that is, the reunion of God is not the same as what is called “oneness of being” in Sufism. But this road was not smooth and the traveler of the right way, salik has to face many limitations. It is not so simple to follow this spiritual path and it has its own specific stages and difficulties. In Sufism these ways and stages are given in a conceptual way, and we see that some of the provisions of this concept are reflected in separate couplets in the work of 20th century artist Hashim bey Sagib. These deprivations were provided systematically by the author and commented on couplets. One of these conditions is the manifestation of God everywhere. According to Sufism, all beings are the manifestation of the Truth, no matter where you look in the universe, you see God, every object and creature in the universe has the mark and the manifestation of the Truth. Only true lovers can see it. True love has a mystery. Thus, in the path of love, the first obstacle that a person will pass through is his suffering in the world. That is, he must be self-controlled his passion must be his slave. Because this love must be free from the aspects of material and spiritual. Everything that a person does is only for God. There should be nothing in their hearts from shirk – doubt. Every evil and good that comes from God must be received by the lover with great love and respect. Sometimes, even for this reason, true lovers will ask God to increase their suffering, pain and even more. In Hashim bey Sagib’s creativity, all of this is reflected poetically in the couplets. In the article also couplets was explored from the aspect of tassawufical.

Key words: Tassawuf, Sufi, Love, Spiritual Path, Diwan, Hostiles, Zulf, Gazal.

Introduction. In the creation of Hasim bey Sabig philosophy of divine love is especially strong. As you scroll through the Diwan, you will not find any poet’s gazal that is not to talk about divine love. Love is a power that spiritually cleaning, refining the person, a divine feeling that is not unique, a powerful feeling.

In Sufism, love is the path to the Divine, and the last stage is the point of arithmetic, that is, the reunion with the Divine is not the same as what is called “Oneness of Being” in Sufism. According to the philosophy of “Oneness of Being” human is a particle of God and, in general, the whole universe consists of various manifestations of God. “In the model proposed by Sufism, the idea of separation from God, returning to the beginning (God) and joining it constitutes a structural scheme of the supernatural movement. According to

the people of Sufism, iodine is the one that moves from materialism to spirituality at the moment of separation and joining [1, p. 36]. But this road was not smooth and the traveler of the right way, salik has to face many limitations. Drank from the goblet of unity. The Sagibwas drunk.

Here, the above-mentioned couple and, in general, the phrase “unity goblet”, which has been repeatedly used in the creation of Hashim bey Sagib, is also closely related to the concept of “Oneness of Being”. In Sufism, the “goblet” is symbolic in connection with the initial stage of divine love. “Glass” means “a heart filled with moral wine, a divine light source and epiphany” [3, p. 217]. And so it is clear that the glittering light of the soul has already understood what unity is, and has become intoxicated by the love of unity in the heart, which, as we have mentioned, is one of the main issues of Sufism.

Discussion: The material world created after the command of God “Kon” which means “be”. This is often referred to in many ayahs and surahs of the Holy Koran. We read about it in Surah Al Baqarah 117 of ayah the Holy Quran. “He is the Originator of the heavens and the earth. When He decrees a matter, He only says to it: “Be!” – and it is [4, p. 17]:

Hey, asking what is Allah, let’s show Allah
Rahman Allah is making exist the non existence.

As it can be seen in the creation of Hasim bey Sagib the idea of Allah’s making exist everything from matter was given with poetic form.

Miserable Majnun could not bear the grief,
I fell into the wilderness, in the sorrow of the hijra.
To whom did I turn, but could not cure my pain
I have found drugs for many people [2, p. 217].

In this couplet, the lyric hero screams in frustration at not being able to get to God. In Sufism, the first thing that the lover closing God is to shed tears and to groan much more. Lover compares himself to Majnun and expresses his superiority in love, emphasize especially can’t endure the love, therefore, went away into the desert. Even more, tormenting the lover is that nobody helps his sorrow. This is already the lover’s spiritual journey, falling in love.

But this spiritual path is not as simple as it seems, and it has its own specific stages and difficulties. In Sufism these ways and stages are presented in a conceptual way, and we also see that some of the provisions of this concept are reflected in separate couplets in the work of 20th century artist Hashim bey Sagib. Firstly, in the creation of the poet, the couplets which signs the existence of God attract attention.

They said Majnun, how do you know God,
He said God is Leyli for me [2, p. 132].

"All human beauty is the way to God. Therefore, Majnun views all beauty as a reflection of the divine character. He also loves Leili because he loves God and reflects the human beauty he has created and the pinnacle of it" [5, p. 70]. We would like to note here that in general, Leili is usually used as a symbol of "Husn" in the literary literature. At this point it is considered to be the reflection of God in man. However, this idea is expanded by saying, "God is everywhere". It is already reflected not only in man but also in the world, in objects, in a word, in all beings. But what does reflection mean? In general, reflection is one of the main provisions of Sufism, and its various types, or rather its stages, are indicated. The types of reflection can also be called the stages of the spiritual journey. From elementary to upper. The word "tajalli" means to appear, to be seen, to be outward, to manifest. In Sufism, this notion is used to represent the manifestations of God and the manifestation of the divine essence in the material world" [5, p. 138]. In other words, "Because of the Sufism, the whole world is a reflection of the Truth, and wherever you look in the universe, you see God, every object and existence in the universe has a mark and a manifestation of the Truth. Surat al-Baqarah in the Qur'an also is emphasized the fact that Allah exists everywhere. "And to Allah belong the east and the west, so wherever you turn yourselves or your faces there is the Face of Allah" (Al-Baqarah! 115)" [6, p. 29]. Therefore, the expression of Allah's presence everywhere is inextricably linked to this theory. "But this can't be seen with the naked eye. To do this, a person must have an open mind. And the opening of the brave eye takes place with the rise of man to the highest floor. It doesn't come true for everybody" [7, p. 127]. The above couplet makes it clear that Majnun is a true lover, a follower of the divine path, and that journey continues. So what makes Majnun say these words is his brave look. He would not claim that God is everywhere. This indicates that he has been cleansed and is purified. In the literary legacy of the poet, even these couples are encountered.

According to the Sufis, there is a concept that a person must be in control of his or her own self when they set out on this path and not expect anything in return for their suffering. If such a thing passes through the soul in such a small way, then all his efforts will be useless. The misery and suffering of love will be of no use to him. In short, we can say that this love should be both materially and spiritually unselfish. If anyone expects it, it is obvious hypocrisy and he can never get intoxicated or ill. Everything that a person does is only for God. There must be no place for hatred in her heart. Also in the following couple was emphasized that didn't join this way for paradise. Every trouble and joyful which comes from God should be met with high love and respect.

Don't pray for paradise, you can gain nothing.

If you pray mercenaryly your divine service is useless. It don't bless you [2, p. 154].

Do not go with false worship to God,

Because, there you can't camouflage.

It would be appropriate to touch on the issue of zahid and believer, drinking house and mosques, which are often mentioned in the work of Hashim bey Sagib. Thus, in the poet's creativity, the mosque and the drinking house, the believer and zahid are constantly confronted. Let's look at a few couplets.

Hey, clergyman, do not call me in the mosque, because being there does not mean divine love.

Smell of hypocrisy coming from you also comes from there
Do not take me away from the drunkenness of love of God,
and do not take me to the mosque, for I have already done this
half way, and I have reached perfection.

"In Sufism, the mosque is explained as the inner and external rules, addictions and worship. Mosque and drinking house represent the opposite pole, the contrast between different outlooks" [5, p. 115]. The same idea was emphasized also in these couples. "Meyxana" (drinking house) has symbolic meaning, it is a sign to good heart and the world of "Luhud" of the believers and "perfect murshid" and the sheik [3, p. 117]. The heart of the believer is called the house of God. Because there is no place in the heart of the true believer except the light of God. From this point of view, Hashim bey Sagib compares the mosque with the mosque – the heart of the believer, and the superiority of the believer to the drinking-room, where the external worship is performed. In other words, Sufism plays an important role in the soul. Because divine love, the light of God is in the heart. Let's look at another couple.

Don't offer me to walk around Kaba,

My soul always is in divine service.

If you are offered to burn,

Your heart for love, you must burn it.

It is obvious that Kaba Beytullah is the home of God and the place of tawaf. To make tawaf here is the duty of every muslim. It is clear from the couple that considered it visual work such as going to a mosque and gave it symbolic meaning. So, according to the poet, the person walking around the Kaaba, making tawaf it should not be the body. Spirit of his should perform this rite. The purpose of Zahid is to perform corporeally, visually it. As for the lover, it means that the heart, which is already illuminated by the light of God, does not turn God's house, but the spirit, the divine. In our opinion, in the second couple, the house of Kaba is used with metaphorical meaning. Thus, in the Sufi literature, the Kaaba usually is considered as the heart of the believer. Generally, The Kaaba has a hidden and apparent meaning. The first attracts attention of folk, but second attracts the attention of Khaliq. In the meaning of apparent, Kaaba signs to the soul. According to the wisdom of Koran – wherever you turn, there is the face of Allah, Shams Tabrizi called the heart of man which turns to the truth is called the Ka'bah [3, p. 103]. In this couple is considered to burn the heart of the believer with the flame of love. Thus, in the creativity of Hashim bey Sagib, the Kaba was used both in the meanings of hidden and obvious.

As a continuation of our previous ideas, we can say that in this case, the difficulties of this road are too many. Sufis have also this idea that in this way if salik suffers too much and endure in this way, the vision will be quick and sweet. It is fast approaching and reuniting with God. His reward is greater. And to achieve this, to attain Divinity, they must cross these paths without complaining, and this is a condition. And a true lover will certainly not feel these sufferings. If he doesn't go through these difficulties then the joining will be inaccessible to him. A suffer for joining truth is the best comfort for salik" [5, p. 79]. At this time, as we have already seen, grief and sorrow, tears is considered the tools which the truth lover brings closer to God. In the following couple, this idea was expressed with artistic style.

The people of love should always be in grief.

They reproach me for my wailing.

But How can endure falling apart from beloved.

Sometimes, even for this reason, true lovers ask God to increase their suffering, pain and even more. The pain and suffering we experience is the fact that the heart of a lover is burning with love, and as a result, does not feel the world around him. This love is the tool leads the Truth lover to his beloved. "This pain gives the true lover inexhaustible delight with endless suffering. The pain that kills a person's physical "me" is actually giving him eternal life" [5, p. 83]. The more a lover burns, the more the heart flares from love, the shorter the path:

You are making me suffer.

But I like it. I do not feel hurt.

It is understood that the love of a lover must be inexhaustible and endless like it, let it not be lost. There is not power love can't break, loudness love can't raise, beauty love can't create. Love is the basis of everything. Here, as it is clear, suffer and distress requires love to be more intense and burning.

According to the poet, even on the highest floor of love, even the lover must prove his loyalty at the cost of his life. And he should be ready for it. At the same time, he can prove his love. "To sacrifice one's life for the sake of love is a poetic manifestation of the Sufi fanfillah-baqabillah model" [1, p. 113]. Thus, according to the poet, a lover who is not ready to sacrifice his life cannot be a true lover of love. The person who sacrifices his life is the one who can see only his lover, not the others and anybody he hasn't desire in the world which he lives. Visible is his body but his spirit is with the lover. This is the biggest mood of a lover, understanding the beauty. Who understands it and love his beloved should be able to sacrifice his life.

He is not a faithful lover who does not sacrifice his life

Who does not sacrifice his life, does not love his beloved.

However, as we have mentioned above, it is not easy to move on the path of love. There are many obstacles in front of the lover in this way, the lover overcomes obstacles and they become more. One of these obstacles is the worldly wealth and material blessings. In Sufi literature, this is mostly referred to as "zulf". The glitter of this world and its material benefits and dazzle will mislead people and prevent them from getting into trouble and keeping them from the path of ignorance.

I have no one to tell you about my pain because of this "zulf-nafis".

I am unfortunate, nobody hears me.

My eyes were blind, I complied my passion.

I followed what you created, what I could do.

"Zulf" is understood as a surface which protects honor and greatness of truth. The face is a sign of the truth and zulf is the hijab which protect it. That is way sometimes "zulf" described as an obstacle which separates loved from beloved. As we see in the couples above, the poet tries to tell that the world misled them. Poet complains for it.

That is why the poet tries not to be deceived by the wealth of the world, to pay attention that the world is perishable, falsehood, five-day. A poet recommends that he should not sacrifice himself or suffer for something temporary. Because man leaves everything he earns and all the wealth he has gained in this world, the flavor and pleasure of this world do not promise man, it is as temporary as this world. It is the love that is the main and eternal. But the ways of love are complex and winding. And of course, no treasure is easily won.

The world is nothing you are not interested in it,

Because of it is not necessary to scream for it.

Whatever you have, give up it, don't hesitate.

But sometimes people cannot give up the blessings of this world even if they want. Meanwhile, they fall between the two options. It is the passion that drives people to this state, provokes them all and takes him out of the way. Therefore, in order to get rid of the passion, one must first be able to cope with his own spirit and extinguish the passion's fire, it is time to be patient and willing. To do this, it is important for a person to give up worldly possessions, or rather, all the good things in the world [8, p. 95]. Only then will man overcome obstacles.

Do not be deceived your passion, it will disgrace you.

Because a man who is deceived his passion he doesn't achieve the dream.

Pharaoh also comply his passion, so you don't be like him.

There is no need for humiliation for the temporal world. The world was not left to also Suleyman. In the couples was said that be deceived the passion could disgrace the man. Because the desire of the soul compels the humiliation of all kinds, and as a result, a person becomes a disgrace. Therefore, a man shouldn't obey his passion. His passion should obey him. Also, Pharaoh complied with his passion. But how did it end? His passion has not been a helper in the last. For the five-day world, of course, it is you don't have to live up to it and not yield to it. Solomon's property was wandering in the languages. But what happened? What could he do out of this world?

Conclusion. Thus, the poet is more morally-didactic in his above-mentioned whites thoughts attract our attention. In the poet's second group of poets, Sufism is more commonly used. Other aspects of passion are shown. First of all, let's note that in these Bytes, the Sufi symbol is given as hostiles.

You said you had nothing to do with the passion, but it revolves around you.

"Hostiles" are things other than God, the material world and its passions, the devil's passions, the lusts and their desires that keep the servant away from God" [6, p. 48].

Thus, a brief examination of Hashimbey Sagib's creativity from the Sufi side has once again proved that Sufi ideas are widely presented in his poems. In this case, the philosophy of love in the poet's creativity draws more attention. And it has presented itself as a concept in the poet's creativity. Thus, the philosophy of "oneness of being", which is the basis of Sufism, appearing of God, fascination, and love, the principles of conversion to God, and others, have been prepared poetically. At the same time, all of this is expressed in the Sufi with symbolic shades.

References:

1. Hummatova Khuraman Bahman gizi. Sufism in the poetic source of Azerbaijani poetry (XII–XVI centuries). Baku : Science and Education, 2015. 408 p.
2. Hashim bey Saqib Diwan / H. Publisher. Baku : Nurlar Publishing and Printing Center, 2009. 637 p.
3. Goyushov Nasib Jumshud oglu. Sufism Concepts and Symbols of Dervish (Comprehensive Encyclopedia Disclosures). Baku : "Tural-A" Publishing Printing Center, 2001. 241 p.
4. The Holy Quran. Writings and Publications / ed. R.Y. Ironed ; out of Arabic. ed. Z. Bunyadov, V. Mammadaliyev ; Preface V. Mammadaliyev ; notes and comments Z. Bunyadov ; consultant-editor Sheikh-ul-Islam Haji Allahshukur Pashazade. Baku : Olympus, 1997. 656 p.
5. Mammadli Nazakat Fatali gizi. Sufism and its system of artistic expression in the works of Fuzuli and Leyli and Majnun. Baku : Science and Education, 2011. 184 p.

6. Babayev Yaqub Maharram oglu. Theology of Sufism: Sufism, Hurufism. Baku : Nurlan, 2007. 128 p.
7. Aliyeva S. Artistic expression of superstitious ideas in Gazi Burhanaddin's work. *Philological Issues*. 2015. № 7. Baku : Science and Education.
8. Goyushov Nasib Jumshud oglu. In the light of the Koran and lyricism (Caravan of Wisdom and Truth). Baku : Economics University Publishing, 2004. 288 p.

Алієва Н. Концепція любові до Бога у творчості Хашима-бея Сагіба

Анотація. У статті йдеться насамперед про відображення суфійської філософії у творчості Хашима-бея Сагіба. Майже всі вірші поета містять символи суфійської філософії, які мають релігійно-філософський характер. Філософія кохання є особливо яскравою. Як ми знаємо, це божественна любов. У суфізмі любов – це шлях до Божественного, а останній етап – точка мудрості, тобто возз'єднання Бога – це не те саме, що в суфізмі називається «єдністю буття». Але ця дорога не була гладкою, на правильному шляху «подорожній» (салік) стикається з багатьма обмеженнями. Дотримуватися цього духовного шляху не так просто, він має специфічні етапи та труднощі. У суфізмі ці способи й етапи даються

концептуально, і ми бачимо, що деякі положення цієї концепції відображені окремими куплетами у творчості митця XX століття Хашима-бея Сагіба. Ці обмеження автор систематично висвітлював і коментував куплети. Однією з таких умов є прояв Бога скрізь. Згідно із суфізмом, усі істоти є проявом Істини, незалежно від того, куди ти дивишся у Всесвіті, ти бачиш Бога, кожний предмет, кожна істота у Всесвіті мають ознаки і прояв Істини. Бачити це можуть лише справжні коханці. Справжня любов має таємницю. Отже, на шляху кохання перша перешкода, яку людина пройде, – це її страждання у світі. Тобто вона повинна контролювати себе, її пристрасть повинна бути її рабом. Тому що ця любов має бути вільною від аспектів матеріального та духовного. Усе, що робить людина, – тільки для Бога. У серцях тих, хто кохає, не повинно бути сумнівів. Кожне зло і добро, що виходить від Бога, має прийматися ними з великою любов'ю і повагою. Іноді навіть із цієї причини справжні коханці будуть просити Бога посилити їм страждання, біль і навіть більше. У творчості Хашима-бея Сагіба все це відображено поетично в куплетах. У статті також куплети були досліджені з погляду тесазуальності.

Ключові слова: Тассавуф, Суфі, любов, Духовний шлях, діван, ворожі, Залф, Газал.